

**T**orrey House is partly hidden in a dell away from the road at Pebble Beach. Wide gates swing open to a driveway that winds between moss-covered trees and circles around in front of the impressive house framed by gnarled oaks and lofty pines silhouetted against the brilliant blue sky.

A fountain plays in a large shallow urn outside the front entrance, a tranquil counterpoint to the bird song and drumming of woodpeckers on the trunks of the pine trees. The only other sounds are of surf, seagulls and the gentle thwak of golf balls onto the twelfth green immediately behind the house.

The home, about ten years old, is elegant and imposing while at the same time, comfortable and low key. Painted a soft creamy taupe, the building boasts curved plaster details and pediments reminiscent of Dutch Colonial architecture.



This style is gracefully combined with second floor balustraded balconies, so typical of the Monterey Peninsula.

The double front door, flanked by privet trees trained into topiary shapes, opens onto a spacious foyer with a limestone tile floor. A handsome circular Michael Taylor stone table stands in the center, a natural place for an urn which is usually filled with sprays of fresh flowers. A wide gracious staircase with a creamy Edward Fields carpet sweeps symmetrically to the left and right as it reaches the second floor. Visually, it draws the eye upwards towards an alcove where there is a classical statue and two large Michael Taylor pots containing ferns.

The underlying design concept for the interior of the home is a clean, uncluttered, comfortable California look. Designer Jan Gardner met with the owners shortly after they purchased the property and worked on a plan to gradually redo the entire house. It took several years for the project

to be completed, much of it by mail as the owners were frequently out of town.

To the left of the central entry foyer is a large graceful living room. The floral fabric that is used for curtains was used as a keynote or focal point in the design for the room. "I showed the Lee Jofa fabric, a tan and terra-cotta floral linen, to the owner and she immediately fell in love with it," Gardner recalls. "I then designed the Edward Fields carpet with the diagonal motif and green scroll border to complement the fabric." The matching sofas on either side of the fireplace are covered in a soft creamy Scalamandre chenille that has a subtle terra-cotta plaid, which again picks

up the keynote colors.

In the dining room, directly across the foyer from the living room, the outside wooded forest ambiance has skillfully been brought into the room. The carpet has a motif of soft green and tan leaves on a neutral

base, and the Calvin Fabrics damask drapery fabric also has a design of leaves that echoes the feel of the carpet. The ceiling has a central inset dome where recessed lights, modulated by dimmers, give a romantic glow in the evening. A circular William Switzer table, perfect for intimate gatherings, can be easily opened up to a graceful oval to seat ten or twelve when necessary.

The ladies' reception room, which also opens from the main foyer, has a soothing palette of neutral colors conducive to contemplation. A pair of French windows at the end of the room gives a sweeping view of the circular driveway and gardens outside with their Mediterranean plantings of rosemary, Mexican sage, society garlic, purple everlasting sweet pea, and white daisies.

*this page* Creams and taupe add a subtle elegance to the small study off the foyer *opposite page* The classical lines of the chairs in the dining room are softened by a circular table by William Switzer. As in each of the home's rooms, a neutral palette is employed allowing the views to take center stage.







subtle diagonal weave. Comfortable chairs have a pretty Bergamo fabric, and a soft wool carpet by Stark completes the harmonious scheme. On the wall, antique rose prints echo the rose print fabric and the floral theme of the room. Adjacent is the spacious bathroom with huge marble rimmed soaking tub and dressing rooms which have extensive mirrored closets.

Yellow, one of the happiest choices of colors for bedrooms, has been used for the guest room which also overlooks the ocean. This room is light and restful and the color gives it a sunny temperament even on dull days. Gardner used a sunny yellow chintz with monkey print by Jane Shelton and the

whimsical monkey print is echoed by the gibbon-shaped teapot placed on a side table near a reading lamp made from an antique French pot.

This is a house which has spectacular panoramic views of one of the world's most beautiful coves. Once through the gates from the picturesque 17 Mile Drive, there is a distinct feeling of entering an enchanted world. Yet, this house is comfortable, welcoming and with its California design theme, very user-friendly and livable. House and surroundings are in complete harmony. This is Pebble Beach perfection and quintessential California living. ■



Atop a broad Niermann Weeks desk is a dove worked in bronze, which brings a touch of whimsy to the room and echoes the forest surrounding the house. A large stone fireplace is flanked by bookshelves and cabinets, and two comfortable Minton Spidell bergere chairs are placed by the hearth for visitors. Other chairs are covered in the same elegant striped Manuel Canovas fabric used for the curtains. A painting of a sunset by Berberian brings warmth and a personal touch to the room.

pine trees can be glimpsed. To allow family and friends to enjoy this beauty, groupings of chairs and tables are placed in inviting groups surrounded with terra-cotta containers filled with rosemary, jasmine and nepeta.

The rooms opening onto the terrace include a billiard room, family room, spacious kitchen and breakfast room. These are all bathed in sunlight and interconnect. Upstairs, the master bedroom that also overlooks the ocean is comfortable and cossetting. There is a delicately-painted beautiful ceiling, reminiscent of an



With the more formal entertaining areas at the front of the house, the rooms at the back are more casual and take full advantage of the spectacular views and location. Each of these rooms has French windows that open onto a stone-paved terrace where there is a front-row-center view of the finely manicured, velvet-smooth 12th green of Pebble Beach golf course. Wide shallow steps lead to the cart path. The broad terrace faces southwest and wraps around the house. In the center is a low stone fountain that adds immediate interest without competing with the naturally stunning view. Beyond the fairways and greens, and between the trees, vignettes of the craggy Carmel coastline with its froth of surf and twisted ancient

Aubusson carpet, by Carmel artist Ami Magill who was commissioned by Gardner. The formal design of graceful curves, swirls and roses is echoed in the Rose Cummings cabbage rose print fabric used for the quilted bedcover and bed bench at the foot of the bed. Window treatments are tailored Roman shades of neutral cotton taffeta in a small check with a

*this page* Early morning breakfasts are made more spectacular when seated on the terrace overlooking the 12th green *opposite page* clockwise from top left The dramatic two-story foyer features oversized urns and a table by Michael Taylor. The guest bedroom is cozy with a sunny yellow floral fabric. A pale cream marble surrounds the whirlpool tub in the master bath and the sumptuous master bedroom is embellished with an intricately hand-painted ceiling.



